REVIEW OF NEW BOOKS. THEATRICAL MANAGEMENT POR THIRTY YEARS. By Sol Smith, retired actor. Published by Harper & Brothers. Philadelphia Agents:

Claxton, Remsen & Haffelfinger. There are no class of persons who are better "company" in private life than members of the theatrical profession. Their way of life throws them continually in company with queer specimens of human nature, and leads them into odd adventures which supply them with a limitless fund of anecdotes of the most laughable description. We know actors who are infinitely more entertaining off the stage than they are when before the public; and who, if story-telling was a paying art, would accumulate fortunes with the most gratifying rapidity, whereas they find it difficult sometimes to make a sufficiently favorable impression on their audiences to earn their daily bread and butter. Most of the autobiographical works written by actors and actresses are very amusing reading, and Sol Smith's "Theatrical Management in the West and South, for Thirty Years," is not the least entertaining book of the kind that we have seen. In this book is included the substance of two smaller works published in 1845 and 1855, and a number of anecdotes which originally appeared in "Burton's Encyclopædia of Wit and Humor," all of which had considerable popularity in their day. A considerable amount of new matter has been added, and the present work is a complete, although somewhat disconnected and rambling, autobiography. Mr. Smith does not make any pretensions to elegance of style, but he knows how to tell a good story, and has a keen appreciation of the humorous side of life and character, so that he is always entertaining, if not profound. We do not remember whether the following

has ever been published before or not, but we imagine that it will be new to the majority of our readers, so we give it as a "specimen brick:"-

In the course of my management, it may be well supposed that the receipts have on some occasions been very small, but it has seldom happened that a performance has taken place without the presence of a dozen or two who paid for their admission. It will be seen by what I am now about to relate that in one instance a performance took place (at least in part) before performance took place (at least in part) before about the smallest paying audience on record.

It was a very rainy night. The play advertised was Tortesa the Usurer, with Mr. E. Conner as the star, after which the celebrated Herr Cline was to go through with his wonderful feats upon the tight-rope—the performance to conclude with the farce of the Rendezvous. Conner was to receive, and did receive, fifty dollars for his night's services; Herr Cline was to get one clear third of the receipts, and our nightly expenses were two hundred and fifty dollars. Contrary to my usual custom, I did not go to the theatre in the early part of the evening, having no part to play in the first piece, but at about 9 o'clock I wenied and waded my way thither, and found the curtain just ialling upon Tortesa. Herr Cline, dressed for his ing upon Tortesa. Herr Cline, dressed for his performance, met me as I entered.
"Oh! for God's sake," said he, imploringly,

"Oh! for God's sake," said he, imploringly,
"don't compel me to dance to this handful of
people; the night is so bad, there are not twenty
dollars in the nouse. Come, let me off; dismiss
the audience, and let them go home,"
In this petition he was joined by all the actors
who had parts in the afterplece.
"This is all very well," said I, "to ask me to
dismiss the audience; but you forget that this
'handful of people' have come nearly a mile
through the pitliess storm, on the promise held
out in our bills. No, no; if they require the
performance in full they shall have it. I am
willing, however, if they are entirely estimate
to receive their money back—but not otherwise
—to abandon the rest of the programme and let
you all go home. Before putting the question
to the audience, however, I must 'look into the to the audience, however, I must 'look into the

As I passed across the stage to the box-office I cast my eye through a noie in the curtais, and could discover in front not more than a dozen faces, counting bar-keepers, dead-heads, and all. I found the ticket-seller sitting on a high stool in the office, looking as melancholy as an undertaker in a healthy season. "What are the receipts?" I asked.

"Guess," said he. I guessed fifteen dollars. "You have guessed just fourteen dollars above the mark," said the treasurer, throwing down

two half dollars upon the shelf where the money

was taken in.
"Only one ticket sold?" gasped I.
"Only one ticket sold?" gasped I.
again jingling the two half dollars upon the shelf, to give me full assurance that what he "And a five act play has been given to the one discerning and discriminating purchaser of that single ticket," I remarked,
"Exactly so," said the treasurer. "You know your rule, 'No postponement on account of weather."

weather."
"Stop a little," I said; "I'll go and see this gentleman—he may be bought off;" and away I went into the front of the house. I soon found the gentleman, seated exactly in the centre of the parquette, listening very attentively to "an overture by the orchestra," which formed a part of the programme upon the bills of the

evening.
"Quite a rainy night, sir," I said, addressing the attentive listener to the overture, seating myself at his side. He did not reply except by

a polite inclination of the nead.

"You will, I hope, excuse the request I am about to make of you," said I, as soon as the overture was finished (another nod from the gentleman): "but it being, as I remarked, quite a rainy night, our efforts nere" (pointing to the stage) "have not been so well rewarded as the attractions offered might seems to descree!" attractions offered might seem to deserve" (another nod). "In brief, sir, you are the only individual in the house who has paid for admission (nod); and we ask it as a favor that you will receive back your money, and relieve our actors from further exertions to amuse you this

Several emphatic nods and one or two shrugs of the shoulders were the only responses I re-ceived to this civil speech. After waiting a moment for an answer in words, I ventured to repeat my request that he would receive back his money, at the same time tendering the identical half dollars the treasurer had been Jingling the whole evening. The gentleman stared at the money, and then at me, as if he was at a loss to understand the meaning of my words and action. It suddenly occurred to me that the gentleman might be a little hard of hearing; so, placing my mouth close to his ear, I again requested his agreptance of the money, and demanded his permission to omit the remainder of the performance. Thus adjured for the third time, the gentieman at length opened his mouth, set his tongue in motion, and spoke as follows —

his mouth, set his tongue in motion, and spoke as follows.—
"Monsieur, je ne comprends pas un mot de ce que vous dites; mais je anppose que vous pariez de l'excellente representation, et dans ce cas je suis d'accord avec vous—c'est senerbe! Monsieur Conner est un jeune acteur chaseant, et Madame Farren est delicieuse!"

(Sir, I do not understand a word you say; but I suppose you are remarking on the excellent performance, in which case I agree with you—it is superb. Mr. Conner is a fine young actor, and Mrs. Farren is great.)

Mustering up the very limited knowledge I possessed of the French language, after imparting to him the information that I was one of the directors of the theatre, I managed to let him know what it was I wanted of him, which he no sooner comprehended than he acceded to my request with the greatest readiness, so far as remitting his claim to the rest of the performance; but in my bad French I found it niterly impossible to persuade him to take back his dollar. The pelite Frenchman lighted a clgar at the door, hoisted his umbrella, and went forth, calling back to me, "Hon soir, Monsieur le Directeur; le n'ai pas compris le langage de votre piece; mais elle etait blen jouee—tres blen jouee. Madame Farren est une splendide actrice. Bon soir, Monsieur le Directeur."

(Good evening, Mr. Director; I did not understand the language of your play but the (Good evening, Mr. Director; I did not understand the language of your play, but it was well acted—very well acted. Madame Farren

is a splendid actress, Good, evening, Mr. Manand actresses performing a play in five acts to the bare walls, two or three bar keepers, a dozan dead heads, and one paying auditor, who did not understand a word of the English language.

uninteresting:-

The following political reminiscence is not

uninteresting:—
In 1861 I was elected, receiving 15,004 votes, a member of the Sovereign State Convention of Missouri, which was called by the Legislature with the expectation that it would take the State immediately and bodily out of the Union, but it didn't do anything of the kind—"quite the reverse." Awfait threatenings were made against, and bould-deaths promised us if we didn't carry out the will of the people and pass a secession ordinance! But we dean't see it (the people's will) in that it hit. We had the savereign power of the State in our hands, and we exercised it by disjoiving the Legislature, deposing the Governor and executive officers, and executive officers, and executive officers, and erecting a provisional government for the and erecting a provisional government for the State. This unmaking and making govern-ments (except on the stage) was a new line of business for me, but I went through my part re-gardless of the direction through my part re-gardless of the direction through my part re-gardless of the direction through my part re-gardless of the direction, communicated to me through anonymous letters, that my life would certainly be taken if I did thus and so. But I did thus and so, nevertheless, and here I am ally evet!

Sol Smith became an actor from a sincere love of the profession, and he has always earnestly defended it and its members from the aspersions cast upon them. An intimate acquaintance with actors and actresses of every grade for fifty years entitles the following opinions about them, and the following advice to them, to a respectful consideration:-

Since my retirement I have been fraquently asked my opinion of theatrical people as a class, and I have not been back ward to giving it. So far as I can, in a lew words, I here repeat in substance what I have said, and what I really think of the members of the theatrical profession. sion (es a class), my opinion being the result of an association with them for fifty years. In the first place, then, there are unquestionably some very mean and despicable men and women— more men than women—who contrive to creep into the profession and disgrace it; but these into the profession and disgrace II; but these are rare exceptions. I have intimately known and associated with statesmen, lawyers, doctors, merchants, and preachers—also mechanics and laboring men; I have been honored with the acquaimance and friendship of gentle-women, the best in the land; I have been thrown into temporary association with all sorts of men and women, I may say, and, so far as my observation has gone, I most conscientiously declare that the members of the theatrical profession will compare favorably, as a atrical profession will compare favorably, as a class, with those of any other profession. (Don't shake your head, reverend sir; this is the truth which I write.) I suppose I have had dealings with at least a thousand actors and actresses in my time, and of all that number I cannot call to mind more than a score of black sheep out of the whole flock—that is, that were deprayed in their natures. On the contrary, I have found in the most of them the Christian virtues—not professed, perhaps, but carried into act. There is not a more charitable class of individuals on is not a more charitable class of individuals on the earth than theatrical performers. Their means are generally small, but their hearts are large. Giving is not of their most charitable acts, for they have precious little to spare in that way; yet I believe they contribute in money as much as any other of the classes I have mentioned, according to their ability. Personal service to the sick and disabled are very seldom withheld by any. It would, per-hats, surprise some readers to know how many actors and actresses are members of the Church actors and actresses are members of the Church -not that I consider them any better for that, or think professing religion always makes one

religious.

But, after all, the good conduct of actors and actresses is their best defense. Let them not only be good and virtuous, but appear so in the eyes of the world, for there are no people so watched as they are. Let married women be announced by their right names, and let them abandon at once and forever the foolish desire to be called Misses—clinging to their maiden names aven after precuring mothers of several names even after becoming mothers of several children, as if they supposed it to be disgraceful to be wives. I know of no custom so ridiculous, so foolish, and so it excusable as this I refer to Let me beg the few American actresses who follow this despieable custom to consider, only for a moment, the equivocal position they are content to occupy white living with men, and not bearing their names. "Oh! sname, where is thy black at

For the men of the profession I have a few words. To each actor I say, be provident. Lay up something for a rather diversion at your happy brothers and sisters at Long Branch!) Shun the bottle, your worst enemy-not yours only, but the enemy and cause of ruin of many of the wisest and best of all professions. Avoid getting into debt, and thus avoid being a slave. "Be good, and fear not." Respect yourself, and study to deserve the respect of all good men and women. Respect true religion, and strive to be religious, whether you become a professor of religion or not. "Do unto others"—you know the rule; Act on it,

What we have to object to in this book ig the unnnecessary profanity which disfigures some of the anecdotes, and the two frequent use of an expletive which would be startlingly expressive if it were not so commonly used and which is universally prohibited in the society of decent people. The illustrations are numerous, but, except those by Mr. Darley, which have been previously published, they are not remarkably good. A portrait of the author and a fac-simile of his autograph is given as a frontispiece.

HARPER'S HAND-BOOK FOR TRAVELLERS IN EUROPE AND THE EAST. By W. Pembroke Fetridge. Seventh Year. Published by Harper & Brothers. Philadelphia Agents: Claxton, Remsen & Haffelfinger.

A work of this kind is peculiarly susceptible of ridicule, and the different editions of "Harper's Hand-book" which have been put before the public have been sneered at not a little. We believe, however, that the author and publishers desire to make it as complete and perfect as possible, and to give just exactly the kind of information that will be most useful to the average traveller. To those who are well posted in history, literature, and art some of the details may seem unimportant and trivial; but we think that most of those who carry the "Hand-book" in their portmanteaus during a tour of Europe will not consider them so.

Clear and precise directions are given about obtaining passports, how to use them, what to see and how to see it, the best routes to take, the engagement of guides and other attendants, the hotels and their rates of charges, the manners and customs of landlords and the ways they have for increasing their bills, and an innumerable variety of similar information, much of which is calculated to provoke a smile in reading, but which will, nevertheless, save the traveller much serious annoyance. Full descriptions are given of all the "sights" Worth seeing; and if the criticisms on works of art and other matters are not such as will meet the approbation of the best-informed connoisseurs, they will at least serve the purpose of instructing the less learned about things that are worth admiring, and putting them in the way of finding out for themselves things that are worth knowing. The "Handbook" is well printed on thin but strong paper, and it is substantially bound in morocco, with a flap, so that it can conveniently be carried in the overcoat pocket. A map of Europe is given, showing all the railroads now open and those in progress. It would be an improvement in this map if the boundaries of the dif-

ferent countries were shown.

-From E. H. Butler & Co. we have received "Ruth Levell," by Mrs. Carrie L. May. Pablished by William H. Hill, Jr., & Co., Boston, This is one volume of the "Sweet Closer" series of stories by the same author; why "sweet clover" we cannot exactly understand, except that it has become the fashion to write such books in series, and that one name is as good as another so long as it has an agreeable sound. "Ruth Lovell" is a pleasantly told story, which may be perused with profit as well as entertainment by juvenile readers.

Sloan's Architectural Review for September shows a decided improvement on the previous numbers. A majority of the articles are by Messrs. Sloan and Lukens, the editors, and they treat of architecture, building, and kindred subjects which come within the scope of the publication, from an artistic as well as from a practical point of view. Several fine designs are given for stores, dwellings, churches, etc., with full descriptions and details. The Architectural Review supplies a long-felt want, and as it is conducted with ability, we are confident that it will ere long become the recognized organ of the profession, and will be made the medium for the interchange of ideas and for the promulgation of valuable suggestions and information about matters of every description connected with architecture and building. Published by Claxton, Remsen & Haffelfinger.

-The Nursery for September is, as usual, full of pretty pictures and pleasant stories, which the youngest of the young readers will be able to understand and appreciate. This little magazine is nicely gotten up, and some of its illustrations are superior to those in periodicals of more pretensions.

Whitlock's Horticultural Recorder for October has a variety of articles of interest to fruit and flower-growers, and others engaged in horticultural pursuits.

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JOHN J. CISCO, THEASUBER, October 6, 1868. [81 fmwif] New York, FINANCIAL.

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